

It's Smart To Be Gallery Wise!

THE WILLIAM ROCKHILL NELSON GALLERY OF ART  
AND ATKINS MUSEUM OF FINE ARTSNEWS FLASHES

March 1,

1938

LOAN EXHIBITIONS: For the month of March, the loan galleries will again offer a wide variety of exhibitions devoted almost entirely to modern art. Including paintings, watercolours, drawings, prints, and photographs, the scope is so great that it should appeal to all tastes.

OHIO WATERCOLOURS: Beginning on Sunday, March 6th, and continuing for that month, the central and the north loan rooms will be installed with an exhibition circulated by the Ohio Water Colour Society. This organization was founded by Josephine Klippert for the purpose of encouraging the medium of water colour. For the past few years, the exhibition has assumed such importance that it is now circulated to American museums for a period of ten months. The contributing artists are limited to residents of Ohio and all the entries are chosen by a jury. America is slowly developing a most representative group of painters using this exacting medium and a number of foreign critics find that it is a field in which our artists excell.

Particularly timely is the Trailer Camp by R. E. Wilhelm of Akron, with its informal gaiety and colour. Labor by Alice Schille of Columbus is an artist's impression of Mexico in which we see an original pattern of water carriers, market women, mothers and children, gossiping peons and the ever present donkeys. The vivid colours and beauty of a semi-tropical island are deftly suggested by Glenn Shaw in his White Roofs of St. George. Old Houses by Anna Allenbach will be of especial interest to Kansas Citians, many of whom will remember her distinctive water colours in local exhibitions. Mrs. Allenbach, who is now a resident of Cleveland, was formerly active in Kansas City art circles.

Other contributors are Edward J. Ackley, Marjorie D. Campbell, Grace R. Dean, T. H. Reamer, Frank Wilcox and Helen E. Wright.

DEHN WATERCOLOURS: The distinguished American lithographer, Adolf Dehn, is fast becoming one of our finest graphic artists. Of late he has turned to a new medium, that of watercolours, and a series of these, with drawings and lithographs, will be exhibited for the first time to the public in the Gallery, beginning the first of March and continuing for two weeks. Dehn was born in Waterville, Minnesota, in 1895. He began his study of art in Minneapolis in the company of such well-known artists as Wanda Gas, Harry Gottlieb, and Arnold Blanch. Later he went to the Art Students League where he was influenced by Boardman Robinson. In 1921 he went to Paris and lived in Europe for almost a decade. It was here that he began his lithographs which are noted for their soft, velvety textures, the great variety of tones, and the superb and personal sense of humor which shows his insight into the failings of his fellow men. Although he is equally at home with nature and some of his finest plates are views of Minnesota and its many lakes, he seems happiest in crowded cities and has been living in New York since his return from Europe. His watercolours are a new departure, but from a master of all the graded tones of lithography, one can expect only success in this more exacting medium.

UNITED STATES CAMERA SALON: One of the most successful exhibitions last year in the Gallery was the United States Camera Salon of 1936 and it is a great pleasure to announce that the 1937 show which opened in Radio City last fall has been secured and is installed in Gallery XVI where it will remain until March 10th. Over fifty thousand visitors saw this group in two weeks in New York and this is an indication of the widespread interest in photography which is sweeping the country. A distinguished jury which included

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Edward Steichen, Arnold Genthe, Anton Bruehl, and Charles Sheeler selected the group which will represent such names as Margaret Bourke-White, Alfred Eisenstaedt, George Platt Lynes, Peter Stackpole, George Hurrell, and George Karger. The subject matter is of wide scope, including portraiture, miniature camera work, still-life, news, illustration, and science.

MAURICE VLAMINCK: Through the courtesy of the Lillienfeld Galleries, a group of paintings by the great French contemporary, Maurice Vlaminck, will form a special loan exhibition from March 15th to April 1st.

Vlaminck was born in Paris in 1876 and at the beginning of the present century was a member of "Les Fauves" with Matisse, Picasso, Derain, Dufy, and Chagall. His spatial composition and his leaning towards cubism developed definitely out of Cézanne.

His paintings are never static and are carried out with a passionate fury and an emotional pitch that recalls a rather sombre Van Gogh. A leading critic has spoken of his work as "a moment of emotion recorded within its duration". In his canvases we find a great use of black, umber, and viridian, accented with dashes of crude vermillion, Prussian blue, and a startling white. His strongly constructed architecture is usually surrounded by wind-tormented trees and silhouetted against stormy skies which seem to forecast some great disaster. Often they give one the feeling of great gusts blowing through nature and there is always an unexpected quality. The exhibition will include landscapes, several sea pieces which are treated with the same dramatic approach and three of his beautiful flower pieces in which he catches the same dynamic forces that one sees in his studies of the French countryside.

MASTERPIECE OF THE MONTH: The Masterpiece for March, a landscape by Paul Cézanne, announces the first acquisition of 1938 for the permanent collection and is the most important purchase in the field of painting since that of the Manet two years ago.

La Montagne Sainte-Victoire, which dates from the last years of the artist's life, is an hitherto unknown canvas which comes from the fabulous Vollard Collection and was noted for the first time as No. 800 in the recent Venturi Catalogue on Cézanne. Coming as it does from the richest period in the artist's life, one in which he summed up all his experiences and endeavors, it ranks as one of the finest paintings by Cézanne in America.

This mountain, which rises majestically above the plains of Provence outside the city of Aix, is one of the most intimate aspects of nature in the life of Cézanne. With his companion Zola, he climbed it and hunted there as a boy and returned to it for inspiration again and again until in his last years, he painted it seven times. It never failed to fascinate him, to present a problem for realization, and always he saw it in a new and different light, so countless were its facets.

Never, however, has he painted it more superbly, more solidly, and weight-existing. In the foreground is a band of luscious green meadows, from which rise several trees whose masses blend into the middle ground. This is the gentle slope of the valley which stretches endlessly, in rich blues and greens with the orange of suggested houses, to the foot of the mountain. The curious, pointed mass rises blue and sublimely into the sky. In his old eyes, it has become luminous now, yet crushing in its weight of stone and earth. It exists in space so convincingly, that one can walk about it and see its aspects change. This is the sensation achieved in a great Cézanne, an accomplishment which sets him apart from all painters who came before him, from the hordes of his imitators.

The addition of this Cézanne to the permanent collection, a representation of his great art which ranks with the Van Gogh landscape, increases immeasurably the importance of our French nineteenth century group.

WEDNESDAY EVENING LECTURES: For the most part, the Wednesday Evening Lectures through March will continue the discussion on sculpture. On March 2nd, Mr. Gardner will talk on the Renaissance in Italy, that most important period when the artists turned to the classical antecedents of Rome and consciously sought to recapture the ideals of perfection. It is the age of the great names, Donatello, Ghiberti, Verrocchio, the Della Robbia family, and ends with Michael Angelo.

March 9th Mr. Gardner will discuss the spread of the ideals of the Renaissance to the rest of Europe. This did not take place until the 16th century, one hundred years later than it had appeared in Italy, and was brought to France by the Renaissance loving Francis I and to England by Henry VIII. The lectures will return to the East on March 16th, when Mr. Sickman will consider the sculpture of Japan, from the period when it was most dependent upon Chinese prototypes through its development to a purely national expression.

On March 23rd, there will be a slight variation when Mr. Gardner will lecture on the development of French landscape painting from the time of Corot through the very representative work of Valminck which will be at the Gallery in a loan exhibition. It will be a most opportune time for the director of introduce and to discuss the first acquisition of the permanent collection for 1938, the superb Cézanne Landscape, La Montagne Sainte-Victoire.

On the last Wednesday of the month, March 30th, Mr. Gardner will speak on Baroque Sculpture, that very movemented and dramatic expression of plastic art which followed the calm of the Renaissance and which in a way, reflected the spirit of the time and especially the Counter Reformation.

CHINESE TEXTILES: A selection from the large permanent collection of Chinese textiles has been arranged in Gallery XXIV. For centuries the Chinese have excelled in the weaving of fine silk fabrics, and the present exhibition well illustrates their consummate skill and artistry in the making of brocaded velvets, the delicate tapestry known as k'o-ssu, and elaborate embroidery. In addition to the textiles which range in time from the sixteenth century, a number of costumes are also exhibited. There are two tapestry-weave sacrificial robes actually worn by Emperors of China, one of which is a gift to the Gallery of Mrs. Frank M. Oglebay. The k'o-ssu technique is best illustrated by the magnificent lady's coat - one of the dozen finest examples in existence - which Gallery visitors will remember as Masterpiece of the Month last winter. From an historical point of view, the most interesting garments in the exhibition are three embroidered coats recovered from the Imperial tombs of the Manchu rulers. There are two ladies' coats and one official robe which is known to have belonged to Prince Kuo Ch'in, a son of the Emperor K'ang Hsi (1662-1722). This latter garment represents the highest quality of Chinese embroidery and was shown at the International Exhibition of Chinese Art in London two years ago. The group as a whole offers an excellent opportunity for the study of all the important techniques of Chinese textile art.

FRIENDS OF ART: The study class of the Friends of Art will meet in the Library on March 9th and 23rd at 11 o'clock. The discussions will be led by Mr. Gardner and will cover the several loan exhibitions of contemporary art.

SCHOOL COOPERATION: At the request of Dr. Meyering of the faculty of the Kansas City Teachers' College, the facilities of the Gallery collection will be used in a series of discussions with the Freshman class to be held monthly in the museum. The purpose will be to augment the courses of ancient history with a consideration of the culture of that period through a study of the art that was produced by the peoples of both Europe and the Orient. The Gallery staff is happy to extend its activities to this new field.

THE LITTLE MUSEUM: The exhibition in the Little Museum for the first two weeks of March features glass and glass making. The staff has assembled a comprehensive group of examples designed to show techniques and styles from the earliest times to the modern. March 13th marks the first anniversary of the Little Museum and at that time an exhibition will be planned, including the outstanding cases from each project during the year.

C A L E N D A R

Wed., Mar. 2 - 8:00 - Lecture - Italian Renaissance Sculpture - Mr. Gardner  
Wed., " 9 - 11:00 - Friends of Art Study Class  
Wed., " 9 - 3:00 - Lecture - Renaissance Sculpture - Mr. Gardner  
Sun., " 13 - 3:30 - Concert - Presented by Eugene Christy  
Wed., " 16 - 3:00 - Lecture - Japanese Sculpture - Mr. Sickman  
Sun., " 20 - 3:30 - Concert - Sigma Alpha Iota Sorority  
Wed., " 23 - 11:00 - Friends of Art Study Class  
Wed., " 23 - 3:00 - Lecture - French Landscape Painting - Mr. Gardner  
Sun., " 27 - 4:00 - Concert - Sponsored by Lois Black Hunt  
and Edna Forsythe  
Wed., " 30 - 8:00 - Lecture - Baroque Sculpture - Mr. Gardner

William Rockhill Nelson Gallery of Art  
Kansas City, Missouri

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